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compositions, most of which record his esthetic reactions to the phenomena of the South Seas. His works range from portrait sketches of the types indigenous to that realm to impressions of landscape and the sea. Of his paintings Mr. Haweis says: "I am told that these pictures come under the head of Cubism, in that they are composed of forms and colors of objects in nature arbitrarily put together in harmonious relation. They are not representations of nature, but interpretations, based upon a certain particular interest in the subjects which form their motif. They aim at being truthful impressions, not primary but secondary; that is, expres-

sions of what remains in the memory after continued observation, not the immediate record of any given moment or place..... It is the impossibility of attaining absolute truth which develops in art the various interpretative schools of painting, each of which has its own standards and aims. The conventional methods of expression are entirely satisfactory within their limits; but as every method is only a convention invented and pursued to its logical conclusion, so it is right and natural to attempt new conventions to interpret what has hitherto not interested the artist or has been regarded as inexpressible."

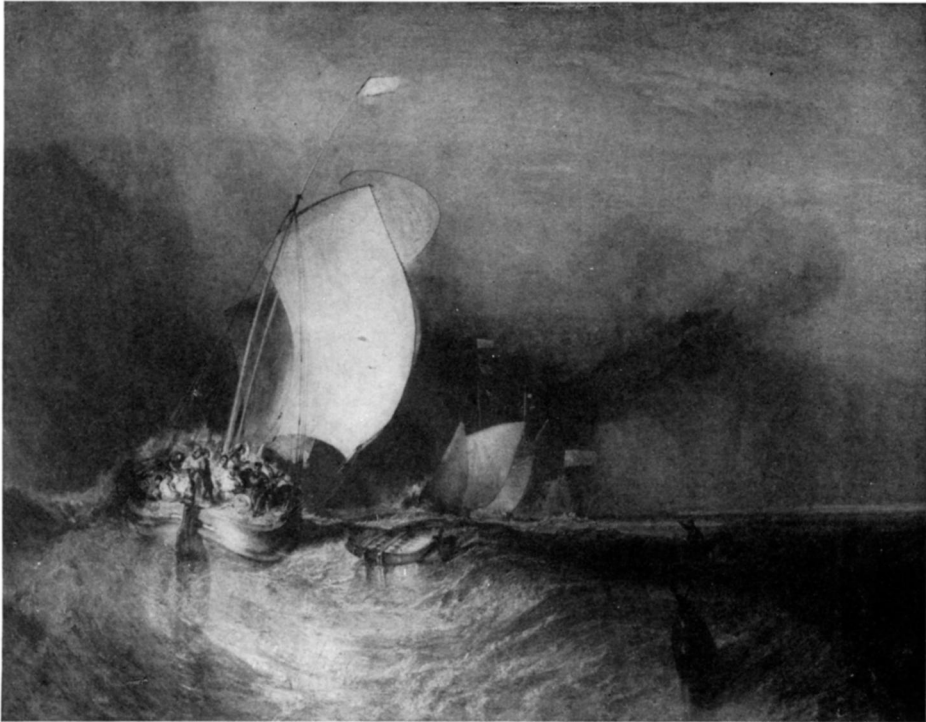
HELEN HYDE

WOODCUTS in black and white and in color, etchings, aquatints, a few soft ground etchings and lithographs—about ninety prints in all—by the late Helen Hyde are on exhibition in the Print Room for the month of May. The collection has been presented to the Art Institute by Miss Hyde's sisters, Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin, and the present display of it is made in memoriam.

Helen Hyde was born in New York state, lived her early life in California, and accomplished most of her art study and art practice abroad; but in her later years she looked upon Chicago as her home, and she had a very particular—a sort of possessive—affection for the Art Institute. Her early art study in this country was done under Emil Carlsen in San Francisco; when she went abroad

she studied in Berlin, in Paris, in Holland, and finally in Tokyo with Kano Tomonobu, the last of the Kano school of painters. Before she went to Japan, where she lived for about fifteen years, she had attained recognition for her etchings of subjects in Chinatown, San Francisco. In Japan she used the women and children in particular as subjects, choosing the woodcut as her chief medium because it seemed the best means of obtaining the desired color and light effects and the flat, decorative effect which characterized the prints of the older Japanese masters. She worked in the orthodox manner, having a separate block for each color, so that her block prints are good examples of real color printing.

Miss Hyde had for years enjoyed a well-established reputation for excellence in the graphic arts, and her work was



DUTCH FISHING BOATS—BY J. M. W. TURNER
IN THE W. W. KIMBALL COLLECTION OF PAINTINGS

widely known. Impressions of her early prints are now very difficult to obtain. She had received several medals and prizes, one of which—a prize in a Tokyo exhibition—she won, in competition with Japanese artists, for the most distinctive color print on Japanese paper. She was an active member of several print societies, and she is represented in a number of public American print collections, the largest assemblage of her work being found in the Library of Congress at Washington. Perhaps one reason for the wide “human” appeal of her prints is that into them she has put so much of her great charm and her delightful sense of humor. To not only her friends

but to the most casual acquaintance she was known as a most charming, gracious, and lovable woman. And in her the woman and the artist were blended into a rare personality. K. W. McG.

LECTURES BY LORADO TAFT

LAST fall Lorado Taft generously offered to deliver a series of free Sunday afternoon illustrated lectures on sculpture. It was the desire of Mr. Taft and the Institute to ascertain the actual interest of the public in this subject without any special stimulus of publicity. Accordingly, a simple placard announcing the time and place of the lec-